



The Daily Movie Magazine



CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

It's a Good Time to Beware of the Movie "Come-On"

THERE'S a wonderful lot of "come-on" literature circulating about the country at the present time. And Philadelphia seems to be having more than its fair share of it.

The movie mania has done it. Everybody is crazy to get into the movies, either to act for the screen or to become identified with the business as a means of quick and fabulous profits. And so, being half "sold" in advance on a movie proposition, they prove gullible victims to any suave gentleman with a fancy prospectus and a smooth story.

The subject is a difficult one to deal with without giving a wrong impression of the whole business, yet I have lately been consulted by so many prospective victims of the more obvious film-fans that a warning to everybody is the only just and humane course.

Please understand in the first place that a legitimate movie enterprise, backed by men with previous movie or theatrical experience and with present movie standing, is as good an investment as the market has to offer. Big fortunes have been made in it; big fortunes will continue to be made, for, in spite of the present slump, it is the people's favorite form of recreation, and the future will unquestionably be as prosperous as the past, and upon a much saner and more reliable basis.

If you get a chance at a proposition with a name that means something in the amusement world, you may rightfully regard it in the same light as any other good investment in the market.

BUT first take time to look into the records of the men behind the engraved prospectus.

If they have already shown that they know how to cater to the tastes of the amusement-loving public, go to it, if you feel so inclined—and have the money.

But don't go in blind. The fakers have got into this game just as they have done after every big boom, from gold mines to oil wells.

A FEW weeks ago, half a dozen young women came into this office at various times, each armed with a postal card from a "company" with "offices" in a Chestnut street building.

The card stated that the company knew the young woman had aspirations to become a screen star and offered to give her a chance if she would call at a certain time.

We got one of the girls to keep the appointment, taking with her a man from this office who posed as a very dumb and very unobservant brother. He sat in the outer office and twiddled his thumbs and gazed at the ceiling all of one evening—but he heard the conversations that came floating over the partition in the room.

We arranged to have the gentleman in charge call at this office. Here he was introduced to two of our "editors." It was the first time that they had ever been editors; ordinarily one is a postal inspector and the other a detective from City Hall.

We asked the young man a lot of questions until he became rather confused. Then we introduced the two "editors" in their proper guise. We had to. The detective had inadvertently left his gun and blackbook on my desk and the young man saw them and began perspiring uncomfortably.

HIS office isn't open any more. There isn't going to be any one-piece bathing-suit comedy produced at Somers Point, in spite of the notices he had inserted in the Atlantic City papers.

The Chamber of Commerce down there was ready to get in back of him—but see got in back of him first.

THERE'S a lot of that sort of thing going around. Only a few weeks ago, we were consulted by several people who had received literature from another company. We advised them to keep away until they could make a thorough investigation.

Then we got a phone call from a very angry man. "Say," he bellowed, "I want to know why you are advising people not to deal with any one in the movie-pitching business without consulting you first."

"And who are you?" we asked politely. "I don't think that's any of your business," he retorted, "but I'll tell you one thing. We are going to send our attorney to see you and we are going to make you come to a showdown."

We've waited ever since. But no attorney has come in to see us. And, so far as we can learn, people have not been receiving that company's literature on so large a scale.

There are a few fairly well established facts by which you can guide yourself in this business. Some of them are—

No reputable concern is hunting for inexperienced girls to act for it. Every company is actually producing on a legitimate basis is flooded with applications for each position it has to offer.

Unless the men behind a company can point to previous successes in motion pictures or on the stage, their success in this new game will be a hard, uphill fight.

Any company worth identifying yourself with can prove to your satisfaction that it has the screen rights to good stories, the services of directors with past successes to their credit, contracts with actors and actresses of known ability and an up-to-date plant capable of turning out the fine type of film play which the public now demands.

Insist upon knowing through what organization the company's films are to be marketed. Then write that organization and ask them how the company stands. Without adequate and recognized distribution facilities, you are going into a gamble.

And check up on everything the salesman or the company's representative tells you. If they are worthy of confidence they will be known to the recognized people already in the business. If they aren't known, their intentions may be perfectly honorable, but you'd better postpone the wedding until you are of age.

AND please remember what I said in the first place: a good movie proposition is as good as any proposition in the stock market today.

—and better than most.

But a bad one is just about as good as an egg that some one forgot until it was too late.

GARRULOUS GARRY HAS A LOVELY CRY OVER MARY ALDEN

By HELEN KLUMPH

"YOU needn't fish around in my pocket," Garry gulped tearfully.

"There isn't a dry handkerchief there. I bet there isn't one in the house."

I sniffed in response. "Whoever said that 'Mary Alden would make a fortune' steal down your cheek" didn't know the half of it. I'm a complete wreck."

"The Old Nest," and the chuckles in it hadn't been half enough to balance the flood of tears that Garry had indulged in.

"If I were only an orphan," Garry lamented as the lights went on and she hurriedly dabbed powder on her nose.

"I'd write and ask Mary Alden to be a mother to me. And I hate to think what she'd say to me."

And before I could ask her why, she had launched into the subject as I might have known she would. You might as well try to stop Garry crying at a "mother" picture as to stop her talking about her motion-picture friends during the intermission.

"MAY ALDEN is the most brilliant woman I've ever known," Garry told me. "And I love her in spite of the fact that she frightens me half to death. Whenever I see her I feel like making her promise to be a reprobate as long as I'm around. Otherwise, I can't keep up with her."

"The first time I met her was at the old Fine Arts studio, when Griffith and all the rest were there. She was a quiet, unobtrusive little thing—though she was playing old ladies and character parts."

"What I noticed that whenever she spoke every one listened, even Griffith. And when she was on the set, working, I picked up the book she had laid down and found that it was 'Amie's Journal,' in the original French."

And a few minutes later a prominent surgeon was visiting the studio and she discussed with him the changes in the shape of people's foreheads as they grow older."

"She seems to know everything like that—that's what makes her such a wonderful character actress. And when she's joking she's so uproariously funny she'd forget that she's wise at all."

"I'll never forget the mock battle

Moves Garry to Tears



MARY ALDEN

"If I were an orphan," Garry lamented today. "I'd write and ask Mary Alden to be a mother to me."

she and Teddy Sampson had over a photograph of Henry Walthall. You would have thought they were two matinee-idol-struck girls."

"Like us," I interjected, but she ignored me.

"And Mary Alden thought of the earliest things to say to her. Every one was in an uproar."

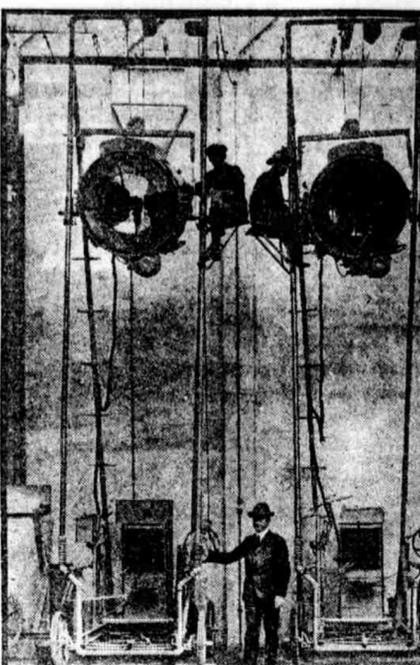
"BUT speaking of Teddy Sampson—" "Oh, haven't you heard?" Garry spoke up, her tears forgotten. "She's signed with Marshall Neilan to play in 'Bits of Life.' They ought to call her part 'Bits of Liveliness.' Won't it be wonderful to have her back on the screen in something besides comedies?"

"It's been said so many times that it is worse than a bromide—but if Teddy Sampson only would work hard, she'd be one of the best actresses on the screen today. But, apparently, she'd rather play. All I wish is that I could be out in California so that I could play with her."

"I'm not sure that she should be

the understanding that she should be

TURNING NIGHTIME INTO DAY



Powerful sunlight are lamps are used to make night photography as good as daylight work. These lights are on wheels, which permits easy movement.

The LOVE STORY of a MOVIE STAR

CHAPTER XIX

IT WAS all I could do to hold back my angry tears until I reached the shelter of the house. The coward, the coward! The unspeakable sneak! I had a mad thought of arming myself with my revolver and storming his office again. Only this time, I would do more than threaten! I laughed mirthlessly when I thought of how gray his pasty face would turn when he saw me. Of course, when I had passed through my first fit of rage, I saw how useless such a course would be. But I found a childish pleasure in conjuring up pictures of his terror for days after my rebuff. And all this time, no word from Roland. Of course, I tried to make all the excuses possible for him. He was pushed for time and driven with work. He was about to return, and expecting to find me still at the Henry Irving. He had planned to go over there to surprise me. Or, no doubt, he had already written me there, and Heaven-Face had intercepted the letters. But in my heart I knew that those were like excuses. I would have found the time to write, no matter how busy. And if he had written to the theatre, Kitty would have seen the letters in the rack and forwarded them to my address. I knew that he had not written, only I wouldn't let myself believe it. The thought of going over to the studio occurred to me more than once. But I was restrained by the memory of my last disastrous visit, partly by pride, and partly because I was unwilling to believe that he could have returned to town and must not be supposed that during all this time I had confined myself to looking for work at the managers' offices and the agencies in the street. I had personally wanted to play either for dancing classes or for movie houses.

I even, at Mrs. Burkstadt's suggestion, inserted a modest "want ad" in a local paper, from a dancing "professor" near 125th street.

When I went to the address given, I was much taken aback to find that the address was an empty, dilapidated Negro tenement. The inference, of course, was that his pupils would be of the same race. How I had been able to make the mistake, I never would have known. But the professor's standards were far too high for me. He wanted to know what dancing academies I had been connected with, and what teachers in the street had been able to give satisfactory replies to any of these questions, as a matter of course. I offered to play for him, and assured him that I would be glad to play any new music to his complete satisfaction. It was no use. He advised me to begin with some more humble establishment and had the impudence to tell me that after I had become more proficient he might find an opening for me.

I suppose I ought to have been both angry and indignant. She had used such extraordinary words without any comprehension of their meaning that I had the utmost difficulty in keeping my face straight. Once more in the street I encountered the usual whole-hearted laugh that I had had for weeks.

I don't know what I would have done all this time if it had not been for my good landlord. I was the only woman lodger in the house; the rest being, for the most part, clerks who worked in some of the shops in the neighborhood. I had made up my mind that I could no longer afford to keep a large room, to which I had become singularly attached. But I had no idea of leaving her. So I went to her and explained frankly that, until some time in the future, I should be obliged to use the most economy and asked her to let me have a smaller and cheaper room, even if I had to go to the top of the house, was taken, but added that, as my room was very hard to let, she would be more than glad to let me have it at the price of a smaller room until such time as she should be able to rent it at the full price.

I reluctantly consented to this, not understanding that she should be

the understanding that she should be

HERE IS PRECIOUS LIST OF DONT'S FOR SCRIPT WRITER

By LOIS WEBER

For years a noted scenario writer and producer and director of her own photoplays EVELYN great studio is deluged with scenarios from amateur and professional photoplayers. One studio receives two thousand a week.

For thirteen years I have written and directed my own photoplays, but I am always glad to consider photoplayers plots and ideas and to pay well for them if they are original.

The pity of it is, however, that originality is at a premium, so far as new plots are concerned. For years the scenario departments of the various studios have culled over the novels of every generation since Chaucer. The books and magazine markets are watched these days they never were before in the hope that they may contain the work of a new and promising author.

Some of the best stories used by photoplay directors, however, never have been printed. Indeed, although many great authors are now writing directly for the screen, the market for "originals" was never so good as it is today.

Some one has written that there are only thirty-six different situations in the drama, but I have found that there are a million variations of those thirty-six situations. I am always keenly on the lookout for these variations, and no matter how illiterately written a scenario is when it comes into my office, I give it careful attention.

However, the frequency with which certain plots are sent in to me gives me occasion to remark that the scenario writer would save himself much time if he were to avoid this "taboo list" certain types of plays.

FOR instance, there is the brother-and-sister situation which I find constantly recurring. A brother and sister, separated by circumstances, meet again and marry or are about to marry. Don't use it.

Don't use the illegitimacy theme, either. The public does not like it. Avoid it as you would a pestilence.

Do not send the studios war stories. They have been deluged with them. Perhaps ten or fifteen years from now the theme may win favor, but not just at present.

Avoid, by the way, don't make your villains either Mexicans or Japanese. There are good reasons why these nationalities should not be used in unpleasant parts.

Don't send O. Henry, De Maupassant, Poe, Kipling or other popular authors before writing your scenario. With those masters in mind you will find difficulty in writing consciously plagiarizing them. This unconscious plagiarism is familiar to scenario readers in every studio.

Don't write photoplays calling for expensive settings. Stick to American everyday themes. Don't go too far afield for your plots. Write of the people around you. They can be made interesting. Keep your cast of characters small.

Don't have long-time lapses in your story. That is, don't introduce Mary as a child, marry her off and then carry her on for a month or so. Condense your action to as brief a period as possible. An effective play was written some years ago in which all the theoretical action took place in half an hour.

IN ORDER to sell your story, form a connection with some good literary playboy or agent. Such agencies keep in close touch with the photoplay market and will see that your play reaches the right people.

When you want to eliminate a character in your photoplay don't kill him or her off. Use your brains to get rid of the character. By a little ingenuity it can be done.

Pay attention to the place of your characters. Get "under the skin," so to speak. Make them act as you would expect if you were placed in similar circumstances.

Avoid the improbable. Coincidences are never convincing. Build your play around a central character, male or female, and make that character sympathetic. That is to say, with an appeal to the audience's heart.

Don't send in stories which would not appeal to play-goers in the Southern States. We constantly receive the "urban" type of story, which is full of intelligence theme is familiarly called, "Don't hang a locket on the baby's neck which will identify it in later years."

Avoid the "Corsican brother theme," that is to say, the dual role of twin brothers and sisters. And the character who runs off while suffering from loss of memory.

Don't get your characters into impossible situations and then explain it all by a dream.

Just now scenarios with "faith healer" themes based on George Loane Tilton's "The Miracle Man" are flooding the studios. "Life After Death" double-exposure dramas run a close second. Try to be original. Don't follow the herd.

Some one may have suggested that there are dozens of plots in the newspapers. To the amateur writer I would say: Don't "lift" newspaper plots.

You can get perfectly willing to live in the institution of marriage if he found some one who would be able to make him forget that he was living in an institution, is going to have a hard time and incorporate in it all your good situations, your pet ideas and your interesting characters than dash off a dozen half-baked "scenarios."

And don't be discouraged. Keep steering at it, your mind always alert for new ideas. Success will come.

Richard Dix's Many Marriages

Richard Dix, the handsome young screen actor, who recently indicated that he was perfectly willing to live in the institution of marriage if he found some one who would be able to make him forget that he was living in an institution, is going to have a hard time and incorporate in it all your good situations, your pet ideas and your interesting characters than dash off a dozen half-baked "scenarios."

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DOROTHY FARNUM TACKLES A BIG JOB



Dorothy Farnum, Whose Articles on Scenario Writing Have Been a Feature of This Page, Has Been Loaned by First National to the Pine Tree Co. to Write Continuities for James Oliver Curwood's Famous Outdoor Stories.

Tomorrow Last Day for Return of Photographs

PHOTOGRAPHS submitted to our Movie Beauty Contest may be obtained by their owners any day between 10 A. M. and 5 P. M. until tomorrow. Call at the EVENING PUBLIC LEDGER offices, Sixth and Chestnut streets. Go to the SECOND FLOOR.

WHAT YOUR FAVORITE FILM STARS ARE DOING

Lon Chaney and Betty Compton, both of "Miracle Man" fame, are playing together again in Miss Compton's own production, "For Those Who Love."

Sydney Ainsworth, Raymond Hatton, Cullen Landis, Molly Malone, Richard Tucker, Hardee Kirkland, Kate Lester, DeWitt C. Jennings, Nick Cogley, Edythe Chapman, Dwight Crittenden, James Neill, Cordelia Callahan, Virginia Madison, Johnny Jones, Buddy Messenger, Lucille Rickson, M. B. Flynn and others remembered for excellent work in pictures, have still more important parts in the new productions.

Sylvia Bremer, May Collins, Phoebe Hunt, Jack Holt, Joseph Dowling, Fritz Brunette, Wallace MacDonald, Roland Rushton, Louise Lovely and Theodore von Elta are new faces in the Goldwyn ranks.

Rita Jolivet will be seen in the lead-
PHOTOPLAYS
PHOTOPLAYS
PHOTOPLAYS

The following theatres obtain their pictures through the STANLEY Company of America, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.

APOLLO 522 & THOMPSON STS. MATINEE DAILY
Special Cast in James Oliver Curwood's "NOMADS OF THE NORTH"

ARCADIA CHESTNUT 104 10TH 10 A. M. to 11:15 P. M.
BEBE DANIELS
in "THE MARCH HARE"

ASTOR FRANKLIN & GIRDARD AVE. MATINEE DAILY
TOM MIX
in "HANDS OFF"

BALTIMORE 51ST & BALTIMORE STS. 10 A. M. to 11:15 P. M.
BUSTER KEATON in "THE SAPHEUR"

BENN 64TH AND WOODLAND AVE. MATINEE DAILY
SPECIAL CAST IN THOS. H. INCE'S "MOTHER OF MINE"

BLUEBIRD Broad & Susquehanna MATINEE DAILY
MILTON SELLS and ANN FOREST in "THE FAITH HEALER"

CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M.
VIOLA DANA
in "HOME STUFF"

COLONIAL 230 & Marketwood Aves. 10 A. M. to 11:15 P. M.
SIB JAMES M. BARRIE'S "SENTIMENTAL TOMMY"

DARBY THEATRE
BEBE DANIELS
in "OH, LADY, LADY"

EMPRESS MAIN ST., MANAYUNK MATINEE DAILY
MARION DAVIES
in "BURIED TREASURE"

FAMILY THEATRE—1311 Market St. 10 A. M. to 11:15 P. M.
EDITH ROBERTS and SPECIAL CAST
"THUNDER IS